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FLEMISH & GERMAN MASTERPIECES

From the National Gallery

ARTISTS:

HANS MEMLING, GERARD DAVID
JAN MABUSE

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THE NATIONAL GALLERY SERIES, PART EIGHT

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CAMPIN AND HIS PUPILS

In the same year that Hubert van Eyck was practising his art at Ghent, another painter, Robert Campin, was working at Tournai. This master, no known picture by whom has come down to us, was, through his great pupils, Rogier van der Weyden and Jacques Daret (the supposed "Maître de Flémalle" or "Maître de la Maison de Mérode"), to become the founder of the Schools of painting which dominated art in Flanders and the Netherlands from the year 1441, the year of Jan van Eyck's death, down to the decline of the primitive Schools. This decline may be said to date from the introduction of the Italian Renaissance, and is noticeable in the work of Pieter Brueghel the Elder, who, on the other hand, stands on the threshold of a new era.

Rogier van der Weyden, whose influence was undoubtedly greater than that of Jacques Daret—if that be the name of the so-called "Maître de Flémalle"—was born at Tournai in 1399. He is mentioned as a member of the Painters' Guild of that city in 1432. Soon afterwards he went to Brussels, and, in 1436, is referred to as Painter to the City. In 1449 he journeyed to Italy and was present at the Jubilee in Rome in the following year. He subsequently lived in Brussels until his death in 1464. The three pictures which are officially attributed to him in the National Gallery are not from his hand; the best of the three is the fine *Deposition in the Tomb* (No. 664), a tempera painting on linen, which is in reality a genuine picture by Rogier's greatest follower, Dierick Bouts, of whom we shall have to speak later. However, at least one picture in this Gallery has been generally accepted by modern critics as a genuine work by Rogier, namely, the *Portrait of a Lady* (No. 1433), which is merely described as "Flemish School" in the official catalogue. She wears a clear white muslin head-dress.

The transparent shadows and precision of line are very characteristic of the artist. This fine picture became the property of the nation in 1895 through the bequest of Mrs. Lyne Stephens. Rogier's works are to be found in many Continental galleries, the Escorial, the Berlin and Antwerp Museums containing several of his most celebrated paintings. His *chef-d'œuvre* is a large altarpiece of the *Last Judgment*, which is preserved in the Hospital at Beaune. The picture includes the portraits of the donors.

The National Gallery contains a pair of excellent and characteristic *Portraits of a Man and his Wife* (No. 653, Plate XLII.) which are officially catalogued as "Flemish School." They are, however, by Rogier's great contemporary, the Maître de Flémalle. The woman wears a sumptuous head-dress such as was in favour with the ladies of that period, while the man's head is covered with a hood or chaperon not unlike that seen in the *Portrait of a Man* (No. 222) by Jan van Eyck. It is possible that these head-dresses were looked upon as signs of great wealth, as an old German proverb says, "*Wer lang hat lässt lang hängen*," that is, freely translated, "Who has much, displays much." Another picture in the Gallery which has been accepted by many critics as a work from this master's hand is the *Magdalen* (No. 654). In this beautiful fragment the Magdalen is represented in a green brocaded dress, seated and reading a book. Some critics have attempted to prove that this is, as the official catalogue suggests, only a picture of his School. The most important of the Maître de Flémalle's works, from the art-historian's point of view, are the two famous wings of the Werl altarpiece now in the Prado at Madrid, containing the portrait of the donor, Heinrich Werl of Cologne. They are dated 1438, and thus show that this master reached the culminating point in his art at almost the same moment that Jan van Eyck painted the portraits of Jan Arnolfini and his wife. Other important pictures by him are the beautiful small triptych of the *Annunciation* in the possession

of the Comtesse de Mérode in Brussels, which was the sensation of the Golden Fleece Exhibition at Bruges in 1907, and the fragments of a large altarpiece (in all probability painted for Bruges), which are now preserved in the Städel Institute at Frankfurt. Nothing is known of the life of this master. Although his art was very little inferior to that of Rogier van der Weyden, his share in the development of Flemish painting cannot be compared with that of the latter, who was certainly the most influential of the Early Flemish artists. Rogier's compositions and ideas were repeated over and over again; his style was imitated by all the painters of Flanders and the Low Countries, until the advance of the Italian Renaissance altogether altered the course of artistic evolution.

ROGIER VAN DER WEYDEN'S FOLLOWERS

The National Gallery possesses many fine examples of the work of Rogier van der Weyden's followers, the most important of whom is Dierick Bouts, who was born at Haarlem about the year 1400. He is mentioned in 1460 as having then been long resident at Louvain and as having married the daughter of one of the burghers of that city. He was engaged in painting his most important work, *The Altarpiece of the Holy Sacrament*, during the years 1464 to 1468, for a chapel in St. Peter's Church at Louvain. He died in 1475, leaving two sons, Dierick and Albert. The latter is generally identified with the artist otherwise known as the "Master of the Assumption of the Virgin." He is a painter of merit, although not so important as his father. He is not represented in the National Gallery.

The most important example of Dierick Bouts's art that we possess is the *Deposition in the Tomb* (No. 664), to which reference has already been made. This painting, which is officially attributed to Bouts's great master, Rogier van der Weyden, is the only tempera

PLATE XLI.—JAN VAN EYCK

(1390?–1441)

EARLY FLEMISH SCHOOL

No. 222.—"A MAN'S PORTRAIT"

He is seen in a cloak and fur collar, and wears a dark red chaperon.

Painted on wood, the frame being inscribed "Oct. 21, 1433."

$10\frac{1}{4}$ in. h. × $7\frac{1}{2}$ in. w. (0·26 × 0·19).

PLATE XLII.—EARLY FLEMISH SCHOOL[1]

No. 653.—"PORTRAITS OF A MAN AND HIS WIFE"

Two separate life-size portraits; the man seen three-quarter face to the right turns towards his wife who wears a white kerchief on her head.

On wood.

Each picture 16 in. h. × 11 in. w. (0·407 × 0·279).

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[1] This picture can almost with certainty be ascribed to the Maître de Flémalle.

painting by Bouts known to have been painted on linen. Although the practice of painting in tempera on canvas appears to have been by no means uncommon in the Flemish School of the period, yet because of their liability to suffer from climatic and other influences very few examples of this art have come down to us. The picture is in a perfect state of preservation. The once deep colours have faded slightly, and the whole painting shows that beautiful mellowness of tone that only the centuries can give. The *Portrait of a Man* (No. 943), which is officially ranked as "Flemish School," is certainly another example of Bouts's art. Modern critics believe this to be a portrait of Dierick Bouts himself, although it was formerly thought to be a portrait of the master's great follower, Hans Memling. It is unquestionably by Dierick Bouts, and shows his art to the best advantage. The drawing and modelling of the face and hands are among the finest things that have been produced in the whole range of Flemish art, and the expressive features of the sitter give this panel a unique charm. It was formerly in the collection of Samuel Rogers the poet, and was bequeathed to the nation by Mr. Wynn Ellis in 1876. The *Madonna and Child Enthroned with St. Peter and St. Paul* (No. 774, Plate XLIII.), which appears in the catalogue as being of the "Flemish School," is the third example by this painter which the nation possesses. It is a typical example of the devotional picture of the period, and was probably the centre panel of a triptych. Our facsimile reproduction gives an idea of the deep colour of this painting, which is in an excellent state of preservation. Mr. Salting lends an extremely beautiful *Madonna and Child* by the same master, which is hung next to the *Deposition in the Tomb.*

The leading contemporary of Bouts's later life was Hugo van der Goes. He cannot quite be called a pupil, although his works contain undoubted traces of his having been influenced by Bouts. He has a distinct style of his own, which is generally so marked

that any one who has seen the famous *Portinari* altarpiece in the Uffizi in Florence can easily distinguish his brush from the work of the other painters of his time. Unfortunately he is not represented in the Gallery. One of his masterpieces is undoubtedly the *Trinity Altarpiece*, four panels of which are now preserved at Holyrood Palace. The centre panel has been lost, but the side panels contain portraits of James III., King of Scotland, his wife Margaret of Denmark, and Sir Edward Bonkil (or Boncle), first Provost of Trinity College Church, Edinburgh. Hugo van der Goes died in 1482.

It will not be inappropriate to say a few words here about an entirely mythical painter whose name is frequently met with in old catalogues—and in provincial museums—namely, Gerard van der Meire. Little is known of him save his name, which is mentioned by old historians ; but the pictures that were supposed to be from his hand are now regarded as the work of various artists of the fifteenth and sixteenth centuries.

HANS MEMLING

By far the most popular of all the Early Flemish painters is Hans Memling. He was the originator of the style of painting which was carried on at Bruges until the middle of the sixteenth century. All manner of pictures of the School of Bruges used to be attributed to this important artist—the Fra Angelico of the North—and it is particularly due to the researches of Mr. W. H. James Weale that his character and work have become thoroughly known. Mr. Weale gives the date of Memling's birth as between the years 1430 and 1435. It is generally accepted that he was born in the village of Mömling or Mümling near Aschaffenburg on the Maine. He came to Bruges some time before 1467, by which date he seems to have already acquired considerable fame. The big altarpiece in Danzig, *The Last Judgment*, is now universally

accepted as his. It bears the date 1467. This is the earliest date on any of the master's works. After 1467 there is a long list of dated pictures until 1491, including the famous panels which are preserved in St. John's Hospital at Bruges. Between 1470–1480 Memling married Anne, the daughter of Louis de Valkeneere. He must have acquired considerable wealth, since he is mentioned as owning land in the neighbourhood of Bruges and several houses in the town. He was also an underwriter of a loan which the city took up in 1480, to defray the cost of the war between the Emperor Maximilian and France. He died in 1494, leaving three sons who were then still minors. The characteristic quality of his art is the angelic charm which no other painter of his School ever attained. But he had not the strength of Dierick Bouts nor his perception of landscape, neither had he the precision of draughtsmanship of Rogier van der Weyden. Revealed in all his works is an intensely devout feeling which it is difficult to reconcile with the old and rather widespread report that he was a drunkard and a debauchee. Even when he depicts scenes of the deepest sorrow and distress, his saints wear an expression of heavenly joy and peace. He was the master-painter of the pleasant side of life. The National Gallery owns two pictures by Memling, the *Virgin and Infant Christ Enthroned, with St. George and a Donor* (No. 686, Plate XLIV.), which was bought for £690 at Cologne in 1862, and *St. John the Baptist and St. Lawrence* (No. 747, Plate XLV.), two panels, wings of a lost triptych. Both of these pictures, the latter of which is in the official catalogue only ascribed to Memling, appear to have been painted about 1475. They are both excellent examples of Memling's art, as may be seen from our coloured reproductions. The beautiful deep colours are arranged with perfect harmony and taste, and the drawing of the tranquil standing or sitting figures shows a great improvement on the hard delineation of the master's predecessors. The third picture, the small *Madonna*

and Child (No. 709), although officially attributed to him, is not from his hand, and is most probably by the "Master of the Lucia Legend," who was a close imitator of Memling's art. It is an interesting little panel. This picture was presented to the nation by the late Queen Victoria, in fulfilment of the wishes of the Prince Consort.

GERARD DAVID

Hans Memling's greatest follower was Gerard David, who is as highly esteemed as Memling by some critics.

With Gerard David, who is represented in the Gallery by two of his finest works, the quattrocento of Flemish art comes to an end. He is the last of a great tradition; his followers are no longer painters of the first rank—Isenbrandt, his most popular pupil, not excepted. The year 1500 marks a turning-point in the history of Bruges, for the sixteenth century was not a happy one for that city. Commercially Bruges was superseded by Antwerp. The wars which followed the Reformation brought about its final ruin. But in 1483, the year of Gerard David's arrival, Bruges was still the queen of Flanders. Gerard David, who was born about 1460 in Oude-water in Holland, was entered as a member of the Guild of St. Luke, the Corporation of Painters, on the 14th of January 1484. Like nearly all the great artists that Flanders and the Low Countries have produced, Gerard David came from the north. The Flemings have not, up to the present day, any marked gift for artistic pursuits; and it was only their wealth which induced the artist of the Low Countries to take up his abode in the wealthy towns of the south. In 1496 he married Cornelia Knoop, the daughter of a well-known and wealthy jeweller at Bruges, and never left the city until his death on the 18th of August 1523. Perhaps the same can be said of Gerard David's art in

PLATE XLIII.—EARLY FLEMISH SCHOOL[1]

No. 774.—"THE MADONNA AND CHILD ENTHRONED"

The Madonna is seated between St. Peter and St. Paul.

On wood.

2 ft. $3\frac{1}{2}$ in. h. × 1 ft. $8\frac{1}{2}$ in. w. (0·69 × 0·52).

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[1] This picture is probably by Dierick Bouts.

relation to that of Quinten Massys, his great rival in Antwerp, as has been said of the cities where they lived. The former kept to the beaten path of tradition, quietly imparting to his figures a noble expression, and carefully adhering to the technique which the founders of the School had invented. The latter sought to discover new expressions, new ideas, and a new style which was quite without precedent, and yet was, as will be seen later, a necessary development in art. Magnificent as are Gerard David's paintings, beautiful in feeling, perfect in tone and colouring, his art fell with the city in which he lived ; but the new style which Quinten Massys was creating in Antwerp was destined to live and to be never forgotten. Gerard David's most famous work is the altarpiece which he painted in 1509 as a gift to the convent of the Carmelite nuns of Sion at Bruges. This large panel, which remained in the church for which it was painted until 1783, when it was sold by order of the Emperor Joseph, is now preserved in the Museum at Rouen. It represents the *Madonna and Child surrounded by Angels and Saints*, and shows in the right and left hand corners the portraits of Gerard himself and his wife. Gerard's works are frequently met with in the more important galleries : the Louvre, the galleries of Berlin, Vienna, and Munich, contain important examples of his art. The pictures which he finished in 1498 for the Law Courts at Bruges, representing the *Judgment of Cambyses* and the *Flaying of Sisamnes*, are still preserved in the Museum at Bruges. One of the panels by his hand in the National Gallery is *A Canon and his Patron Saints* (No. 1045, Plate XLVI.), which was ordered, probably as one of two panels, in 1501 by Bernardino de Salviatis for the church of St. Donatian at Bruges. It shows the master's art at its very best. The painting of the heads, as well as of all the detail of the dress, is perfect. Light and shade are displayed in masterly fashion, and the landscape with the figure of a beggar is of a greater freedom in conception than anything painted till then in Flanders. This fine painting was

bequeathed to the nation by Mr William Benoni White in 1878, after having been from 1792 to 1859 in the possession of Mr. Thomas Barrett, of Lee Priory, Kent. The other picture by our artist is the *Mystic Marriage of St. Catherine* (No. 1432, Plate XLVII.). Although perhaps not in an equally brilliant state of preservation as No. 1045, it is no less important as revealing the style of the master. The scene is laid in a Dutch garden of the period; and here again every detail is treated with the greatest care. The picture was bought by Mr. Lyne Stephens at the Beurnonville sale in Paris in 1881 for 54,100 francs, and was bequeathed to the nation by his widow in 1895.

DAVID'S FOLLOWERS

As has already been stated, Gerard David's followers are not painters of the first rank. His best known pupil is Adriaen Isenbrandt. The essential characteristics of the latter are a very deep reddish-brown tone, the deep red of his garments, and a peculiar sliding way in which the rocks rise out of the middle of his landscapes. His works, generally small in size, are met with frequently in galleries and private collections; but his large paintings are generally not as pleasing as the many highly-finished little panels which have made this master popular. The National Gallery does not contain any important picture by him; the three unpretentious little panels, the *Head of St. John the Baptist with Mourning Angels* (No. 1080), the *Entombment* (No. 1151), and the *Bust Portrait of a Young Man* (No. 1063), which might be by this master, are in a bad state. The first two of these are catalogued as German pictures and are now hung in the German Room. The *Young Man* is officially styled as being of the "Flemish School." Isenbrandt must have had many assistants, as a great number of pictures which bear his name show neither his finish nor the charm of feeling which is seen in

his best works, but have evidently been painted by some pupil or imitator.

Another of Gerard David's pupils was Ambrosius Benson (or Berson). The Museum of Antwerp, the Prado in Madrid, and Monsieur Martin Le Roy in Paris possess his most important pictures. Nothing in the National Gallery is proved to be by his hand. This painter was much influenced by the Renaissance.

The greatest artist amongst Gerard David's followers was Albert Cornelis, who died in 1532. The only picture which we know to be by him is the large *Coronation of the Virgin surrounded by Angels* in the church of St. Jacques at Bruges. The "modern" idea was represented at Bruges after Gerard David's death by Jan Prevost de Mons, who is named after the town where he was born. The only picture which is definitely known to have been painted by him is *The Last Judgment* in the Museum at Bruges, painted in 1525. He was an eclectic, and was largely influenced by the more important painters of his time, more particularly by Massys and Mabuse. The National Gallery contains the *Virgin and Child in a Garden* (No. 713), which is officially ascribed to Jan Mostaert. It is, however, a characteristic work by Prevost, to whom Monsieur Hulin in an excellent monograph on this master attributes this picture. It was presented to the nation by Queen Victoria in memory of the Prince Consort. After the middle of the sixteenth century the Bruges School practically ceased to exist; there are numerous late copies of the great pictures which the School produced, but which do not reveal any artist of importance.

THE RISE OF ANTWERP

As we have seen before, the fall of Bruges marks the rise of Antwerp. At the moment when Gerard David was practising his great art at Bruges, Quinten Massys at Antwerp became the

founder of a new School, and he and his followers were in a short time to become the leading masters of the whole country. He was probably born in the year 1466, and was the son of a blacksmith at Louvain, but was already a member of the Guild of St. Luke in that city in 1491. His most important works date from the beginning of the sixteenth century, and his fame as a painter is characterised by his relations with the important men of his time. Erasmus and Dürer were linked to him by ties of friendship. His earliest authenticated work was the large altarpiece which he painted in the year 1509 for the church of St. Peter at Louvain; it is now preserved in the Brussels Museum. The subject of this picture, which represents the *Holy Kindred*, did not allow Massys to show his dramatic powers; only the wings, which depict scenes from the life of Joachim and Anna, enabled the master to exercise his power of dramatic movement, which is the characteristic element of his art. The other large altarpiece, which was ordered by the Joiners' Guild at Antwerp in 1508, and which is now in the Antwerp Gallery, was finished somewhat later than the Brussels picture. The centre panel of this large altarpiece, the *Descent from the Cross*, is our artist's masterpiece. Dramatic feeling and deep pathos are combined with a new masterful handling of colour, light, and shade. Nearly as light as the impressionist pictures of our own day, this work stands alone in the history of painting in the Northern Schools. Everything seems more natural, more life-like; and the academic style of Bruges is for the first time entirely surpassed. Originals by the master are very rare, but copies after his works are frequently met with. The picture in the Louvre, the *Money-changer and his Wife*, has been copied over and over again, and variations of it are to be found in many collections. The *Salvator Mundi and the Virgin Mary* (No. 295) is ascribed to him, but is hardly from his hand. The subject is a very common one with the painters of the period, and variations of it were evidently

turned out by the dozen from the workshops of Albert Bouts and Quinten Massys. All things considered, one must not think of the painters of this period as working by themselves in studios of their own; they should rather be regarded as master artisans who devoted most of their time to superintending the work of their employees, only executing the most important commissions themselves. Massys seems to have had a large workshop of this kind, and in most cases only provided the drawings for the panels, which were then finished by his employees. These followers or assistants never developed any remarkable features of their own.

The earliest imitator of Quinten Massys was Marinus van Roymerswaele, who, though born in Zeeland in Holland, was influenced by our master to such an extent that he must be considered to belong to the School of Antwerp. The dates on his pictures range from 1521 to 1560. The *Two Bankers* or *Usurers in their Office* (No. 944) is similar to those which Marinus painted over and over again. They are almost caricatures, but show the excellent workmanship and finish of the period. This picture entered the Gallery in 1876 as a bequest from Mr. Wynn Ellis.

Two sons of Quinten Massys became painters of some distinction. Jan, who was born in 1509, worked mostly in the tradition of his father, but his good taste prevented him from adopting the affected style of Jan van Hemessen, who was born in Antwerp, and whose style influenced the School of Antwerp about the middle of the sixteenth century. Neither Jan Massys nor Hemessen are represented in the National Gallery, nor is Jan's brother, Cornelis Massys, who was born in 1512, and is a rather eclectic painter. Cornelis seems to have been strongly influenced by Joachim de Patinir, who takes us back to the earlier period of the Antwerp School.

PATINIR, THE FATHER OF LANDSCAPE PAINTING

Patinir was born at Dinant, and became a member of the Painters' Guild at Antwerp in 1515. He was a friend of Dürer, and came into communication with the great Nuremberg painter in 1521, when Dürer paid a long visit to the Netherlands. Patinir died at Antwerp in 1524. He may be called the father of the landscape painting of the Northern Schools. He was the first to raise the importance of landscape for its own sake and as dominating the biblical subject represented. Moreover, although the Dutch painters of this period gave a greater importance to the landscape than the contemporary Flemish artists, they did not paint landscapes pure and simple, with just a diminutive figure of a St. Jerome, who seems to hide his presence among a mass of rocks and mountains. Patinir had many followers and contemporary imitators, whose works generally pass under his name, even in public galleries of importance. The National Gallery Catalogue gives seven works to this master, but not all of these are of particularly high artistic value. They are also for the most part in a poor condition. The *St. Agnes adoring the Infant Christ* (No. 945), who is seated in the lap of His mother and holding a coral rosary in His hands, may have the strongest claim to be considered genuine. The *St. Christopher carrying the Infant Christ* (No. 716) is in a bad state, but may have been a work by this master before it was spoiled by repaints and overcleaning. All the other pictures attributed to him here are more or less doubtful. His School seems to have been very large, but did not produce any painter of note, Cornelis Massys, who has already been mentioned, not excepted.

Karel van Mander has it that Herri met de Bles ("with the forelock") was a pupil of Patinir. This master, who developed his style to a great extent in Italy, lived at Malines and at Liège until

about 1550, and belonged to the School of Liège. But before dealing with him, we must here mention another painter of considerable importance, who is not generally accepted as belonging to the Antwerp School, namely, the "Master of the Death of the Virgin," so called from the two altarpieces representing the *Death of the Virgin Mary*, which are in the Cologne Museum and the Alte Pinakothek in Munich respectively. This artist is possibly identical with Joos van Cleef, or van Cleve, the Elder, and was born at Cleef about the year 1485. He became a member of the Antwerp Painters' Guild in 1511, and died in the same city in the year 1525. His best picture in the Gallery is the half-length *Portrait of a Man with his Hand upon a Skull* (No. 1036), which in the catalogue is only classed as of the Flemish School. This picture shows all the subtlety of the artist's hand, his exquisite finish and light shadows. The only picture in the Gallery which is labelled as being by the "Master of the Death of the Virgin" is the *Virgin and Child with Donor*, lent by Mr. George Salting, which at the moment is for convenience hung among the Cologne School pictures in the German Room. This picture is not a good example of his style, and has been considered by some critics to be from the hand of a capable follower.

MABUSE

The most important of the Antwerp painters after Quinten Massys was Jan Gossaert, called Jan of Mabuse. He was born about the year 1470 at Maubeuge in the Hainault. He generally signed his works "Johannes Malbodius." In 1503 he became a member of the Painters' Guild. The year 1508 saw him in Italy. He was Court Painter to Philip of Burgundy, who in 1517 became Bishop of Utrecht. Mabuse apparently died at Antwerp in the year 1541. His style shows clearly the influence of his lengthy stay in

Italy, but the quality of his finish, which even surpasses that of Hans Holbein the Younger, shows him to have been a careful follower of the old tradition of his northern home. A great many pictures are attributed to this important master, but only the very best can in fairness be allowed to pass as the work of his hand. His most beautiful picture is the magnificent *Adoration of the Kings* in Lord Carlisle's collection. The National Gallery contains a superb example of his art, the beautiful *Portrait of a Man* (No. 656, Plate XLIX.). He is dressed in a black fur-lined coat. This portrait shows the master at the zenith of his art, and but for the depth of characterisation of the sitter might be, in every respect, compared with Holbein's finest productions. We feel that the likeness is perfect, and the very quality of the silk and fur of the dress are revealed in this masterpiece of painting. This picture was purchased from Mr. Edmond Beaucousin, of Paris, in 1860. The *Jacqueline de Bourgoyne* (No. 2211) is a recently acquired and authentic picture by Mabuse. The *Magdalen* (No. 2163), which was lately acquired privately for the insignificant sum of £30, and is officially catalogued as "Antwerp School," is also a genuine work by this artist. Another painting attributed to him is *A Man's Portrait* (No. 946). This panel, which was at one time in the collection of Charles I., King of England, cannot compare in quality or importance with the one reproduced. It is worth noting that the Royal collection at Hampton Court contains the interesting group of the *Three Children of Christian II., King of Denmark* (No. 278).

HERRI MET DE BLES

The School of Antwerp fell into decay together with the other Flemish schools of the period, about the middle of the sixteenth century. We must now revert to the interesting personality of Herri

PLATE XLIV.—HANS MEMLING

(1430?–1494)

EARLY FLEMISH SCHOOL

No. 686.—"THE VIRGIN AND INFANT CHRIST"

The Madonna is enthroned under a canopy in a garden. On the left is an angel playing on a guitar; on the right kneels the donor, behind whom stands St. George with the slain dragon at his feet.

On wood.

1 ft. $9\frac{1}{4}$ in. h. × 1 ft. $2\frac{3}{4}$ in. w. (0·54 × 0·375).

PLATE XLV.—ASCRIBED TO HANS MEMLING

(1430?–1494)

No. 747.—"ST. JOHN THE BAPTIST AND ST. LAWRENCE"

The Saints are represented holding their symbols.

On wood.

Each panel 1 ft. $10\frac{1}{2}$ in. h. × $6\frac{3}{4}$ in. w. (0·571 × 0·171).

met de Bles, whom we have already referred to as the only important pupil of Joachim de Patinir. He was one of the most interesting painters in Flanders during the first half of the sixteenth century, and his influence was perhaps even greater than that of Quinten Massys, with the difference that Herri met de Bles had more imitators of his general style, whilst the followers of Quinten Massys applied themselves to duplicating rather than imitating their master's characteristic compositions. The pleasing *Magdalen* (No. 719) is a good and very effective example of the art of Herri met de Bles. It shows the distinct influence of a long stay in Italy ; the pretty dress and the well-arranged composition of the whole and especially the bright colours attract the eye of the spectator. Our master's art was certainly not of the highest order, but it is essentially pleasing, and thus explains his popularity. His richly bejewelled Saints and elaborately clad Virgins and Holy Families attracted and pleased the eye and showed visions of an unknown Paradise. The other panel, a *Mount Calvary* (No. 718), is a fairly good School picture. Herri met de Bles is also known by his nickname Civetta ("little owl") on account of his not infrequently signing his pictures with an owl perched on the branch of a tree. This artist is also credited with certain landscapes which can be found in nearly every important gallery, but, as in the case of Cornelis Massys, genuine works by his hand are as rare as works by his many pupils are common.

We will now take leave of Antwerp and Liège and turn our attention to Brussels, the home of the last of the more important Schools of early painting in Flanders. We have seen that Rogier van der Weyden lived in Brussels from the year 1450 until his death in 1464. It is obvious that the influence of Rogier was the dominating feature in the art life of the city, even long after the great painter's death. This is perhaps the reason why the names and characteristic qualities of his many pupils and followers in

Brussels have fallen into oblivion with the exception of one master, Colin de Coter, whose careful signature on two paintings which have come down to us recalled his name quite recently to posterity. A picture of a *Magdalen*, painted by this artist, is in the Louvre, and the border of the saint's dress bears the careful signature of the painter. His other picture is in a provincial town in Belgium. C. de Coter's work does not show any particular finesse, but simply proves him to be a careful follower of his master. He is the only stepping-stone we have to the later period of painting in Brussels which finds its chief representative in Barend van Orley.

THE ITALIAN INFLUENCE

The fame of Van Orley is rather greater than his actual performance. He cannot, however, be compared with his great contemporary Jan de Mabuse. His influence was greatest as a designer of tapestries, and his designs are frequently met with in the work of the Brussels tapestry manufactory of that period. He was the son of the obscure painter Valentin van Orley, and he was born about the year 1495, and died in 1542. He was Court Painter to Margaret of Austria, Regent of the Netherlands, from 1518. In his earlier works he still shows some traces of his connection with the Schools of the fifteenth century, but he soon came under the influence of the Italian masters of the Cinquecento, and was evidently attracted by the works of Raphael. The Royal Institution in Liverpool contains a good and genuine work by his hand, *The Rest on the Flight into Egypt.* The National Gallery does not own a work from this artist's hand. His ability as a designer is unquestionably greater than the artistic merit of his pictures; as a painter he does not rank much above the average of his time. Other Brussels painters of this period are the members of the Van Coninxloo family, whose work is of no particular artistic

value, being empty in design and cold in colour. There is no need to enumerate all the minor men of this period. The National Gallery does not contain any example of their generally mediocre works.

THE DUTCH PRIMITIVES

We will now leave the cities of Flanders and go north to the Netherlands, where, since the days of Rogier van der Weyden and Dirk Bouts, a great School of painting had flourished. This School did not fall under the influence of the artists south of the Maas, but succeeded in preserving a style and character of its own. It is very regrettable that the National collection does not contain a single work belonging to the Early Dutch School, one of the greatest Schools of painting the world has ever seen. This is all the more unfortunate because works by these artists have advanced in late years very considerably in value. At the same time nearly all the important works which were until recent times in private hands have found a final harbour of refuge in the big Continental Galleries. The collections of Berlin and Brussels are particularly fortunate in this respect. Although the Gallery does not contain anything by the painters of this large School, it is necessary briefly to review their merits and works, as the later School of Dutch painting—that is to say, the great School of the seventeenth century—is not otherwise to be explained and cannot be sufficiently understood without reference to this particular period.

The first master of importance is Albert van Ouwater. He may possibly have been a pupil of Jan van Eyck, but he is known to have painted between the years 1430–60 at Haarlem in Holland. He was famous for his landscapes, but none of them seems to have been preserved; the only authenticated work

by his hand is a large panel in Berlin, *The Raising of Lazarus.* It is a highly finished piece of painting, and resembles somewhat the work and style of Dierick Bouts. Ouwater's most important follower was Gerard of Haarlem (Geertgen tot S. Jans), who was born about the year 1465, and died, while still a young man, in 1493. His pictures show the same love of landscape painting by which his master was reputed to have been inspired; his work entirely reveals the influence of the Gothic. The Imperial Gallery in Vienna and the Louvre possess fine examples of his art.

Another famous follower of Ouwater was the mysterious Hieronymus Bosch van Aeken, who was born about 1462, and died in 1516. He was famed for his weirdly fantastic scenes of Hell; he frequently exhibits in his pictures an unusually advanced realistic feeling for the every-day incidents of life. He caricatured nearly everything; his religious pictures are more like pictorial slander than anything else; but his power of expression was very great, and his love of the realistic already indicated the future development which Dutch art was to take. His greatest follower was Pieter Brueghel the Elder, of whom more will have to be said later on.

THE PAINTERS OF LEYDEN

Leyden also was at that time an important art centre in the Netherlands. Cornelis Engelbrechtsen, born in 1468, and his famous pupil, Lucas van Leyden, born in 1494, lived at Leyden, where they both died in the year 1533. The works of Cornelis Engelbrechtsen are not very uncommon. His *chef d'œuvre* is a fine large triptych in the Municipal Gallery at Leyden. In his earlier manner he shows a leaning towards the style of the great masters of the fifteenth century; in his later work he fell entirely under the influence of his pupil, Lucas van Leyden.

The latter was certainly the foremost etcher of his time in Holland. His etching, though not of the depth seen in the work of his friend Dürer, shows a preference for the agreeable and pretty, combined with excellent workmanship, and a great power of composition. His paintings are sometimes rather hard in colour, and he evidently did not flatter his models, but in these works he again excels as regards fine finish and good draughtsmanship. Lord Pembroke owns his well-known picture, *The Card Players.*

The most important painter in Amsterdam at this time was Jacob Cornelis van Oostsanan. He flourished about the same period as Engelbrechtsen and Lucas van Leyden, and died in 1533. He is a good artist of the second rank. The most important painters who flourished towards the middle of the sixteenth century are Jan Scorel and Jan Mostaert, who is identical with the so-called Maître d'Oultremont. Mostaert is, however, unrepresented in the Gallery; as we have already seen, the *Virgin and Child in a Garden* (No. 713), although given in the catalogue to Mostaert, is really by Prevost de Mons. Two pictures are officially attributed to Scorel. The *Rest on the Flight into Egypt* (No. 720) is by the so-called "Master of the Female Half Figures." *The Portrait of a Lady* (No. 721) is by a follower of this artist, who is a late and unimportant follower of the Bruges tradition. The Gallery does not own a genuine picture by Scorel, a fact which is particularly regrettable, as Scorel was a painter of considerable merit. In consequence of a mistake made by Waagen, a famous early nineteenth-century German critic, Jan Mostaert is frequently confused with Adriaen Isenbrandt, even in large collections. They, however, differed widely in their work, Mostaert being much cooler in tone and more modern in drawing than his contemporary Isenbrandt.

THE EARLY FRENCH SCHOOL

We must now leave Flanders and Holland and turn southwards to France, where some very important artists flourished in the fifteenth and sixteenth centuries. The National Gallery does not contain many important works by the Frenchmen of that period, and the greatest masters, Jean Fouquet, the Maître de Moulins, Jean Clouet, and Corneille de Lyon are here entirely unrepresented. The few important works which the collection contained were till recently wrongly catalogued; for this and other reasons it is impossible to construct a history of art on the few French pictures in the Gallery, as nearly every one of them belongs to a different School of France, and a different period of painting. Moreover, the large group of half-Flemish, half-French artists, the principal representative of whom is Jan Bellegambe, Maître de Douai, is entirely unrepresented. The School of Douai is important because it shows better than any other School of the period the connecting link between the Early Flemish painters and the painters of France. A *Count of Hennegau with his Patron Saint Ambrose* (No. 264) is a very fine example of the Burgundian School of about 1475, and was evidently a right-hand panel of a triptych. The painting of the costumes and jewels is extremely elaborate.

By far the finest work of the French School of this period in the collection is the beautiful panel representing a *Scene from the Legend of St. Giles* (No. 1419), which is officially catalogued as being of the *Flemish School.* The accompanying illustration (Plate XLVIII.) shows it to be a work of the very highest order. Although the name of the painter is unknown to us, he nevertheless stands amongst the foremost of his art, and the beauty of the colours, the perfection of the drawing, and the composition of the

whole may be compared with the finest works of the time. Although the style shows traces of the influence of the Italian School, particularly in the young man seen in the left-hand corner of the picture who turns his back to the spectator, the influence of Flanders is the dominating feature, not only of this picture, but of almost every picture of this School. The companion panel is the *Mass of St. Giles* which was originally in Lord Dudley's collection, and was sold in his sale at Christie's in 1892 with the rest of his pictures for £3400. It shows *St. Giles reading the Mass in a French Chapel.* The chapel is rather like the church of St. Denis near Paris. This important picture is now the property of Colonel Stuart Mackenzie.

A great many of the artists who worked in France came from the North, and found a large market for their works at the courts of the many rulers of the country. For this reason the paintings of the French of this period passed until quite recently in many cases as the work of their Flemish or Dutch contemporaries. In fact it was not until the important Exhibition of the French Primitives, held in Paris in 1904, that the critics were able to separate the products of the French School from the works of the Flemings. Only one of the great fifteenth-century painters of France is represented in the Gallery, namely, Simon Marmion. The two small panels by his hand, *The Soul of St. Bertin borne to Heaven* (No. 1302), and *A Choir of Angels* (No. 1303), are the companion panels to a pair of very important pictures now in the Berlin Gallery. They are the only authenticated works by this master, and were at one time in the possession of the Dutch Crown and afterwards in the collection of the Princess of Wied. These pictures depict Scenes from the Life of St. Bertin, and are of a finish and execution unparalleled even in that period of minute perfection. The dates of Simon Marmion's birth and death are unknown. The altar-piece, of which the two small panels in the Gallery form part,

was commenced, according to the reports of Dom Dewitte, in 1453 ; it was finished in 1459, together with the important silversmith work which formed its principal part, for the cloister of St. Bertin at Saint Omer. Simon Marmion was also a miniature painter of the greatest repute. The fine *Grandes Chroniques de Saint Denys* which, like the altarpiece of St. Bertin, were ordered by Guillaume Filastre for Philip the Good, Duke of Burgundy, and which are now preserved in the Imperial Library in St. Petersburg, are by the same artist.

The other Early French pictures in the Gallery are of no great importance. *The Madonna* (No. 1335) is a second-rate work in a good state of preservation, and the *Virgin and Child with Saints* (No. 1939) is a pretty little panel which can hardly be considered representative of the period to which it belongs.

PLATE XLVI.—GERARD DAVID

(1460?–1523)

EARLY FLEMISH SCHOOL

No. 1045.—"A CANON AND HIS PATRON SAINTS"

Bernardino de Salviatis, a Canon of the Church of St. Donatian at Bruges, and the donor of the picture, kneels in the foreground in adoration. Before him is St. Donatian holding his symbol, a wheel round which are set five candles. Behind the Canon is his patron saint Bernardino, behind and to the left of whom stands St. Martin. In the left background the beggar, the complement of St. Martin, limps with the aid of a crutch along the road.

On wood.

3 ft. $4\frac{1}{2}$ in. h. × 3 ft. $\frac{3}{4}$ in. w. (1·028 × 0·93).

THE GERMAN SCHOOLS

At the time of the formation of the National Gallery in the third decade of the last century, German Art was very little known in England and certainly even less appreciated. Whilst huge sums were spent in acquiring representative examples of the early Italian schools and of the Dutch school of the seventeenth century, the interest for the early German Masters did not seem to justify any expenditure whatever. Not until 1854, when the collection of Herr Krüger of Minden was purchased, was anything spent on important works of the German school. Even now, the German paintings in this collection are far inferior to those of any other important Gallery, and when we deal in the following pages with this school the reader will realise that practically none of the great masters are adequately represented, and that practically none of the links connecting the various schools and groups can be sufficiently recognised in the Gallery. This is all the more regrettable as the leading continental Museums and collectors were quite alive to the fact that German Art was so little appreciated in England. The Berlin Gallery in particular has acquired a great number of important works which had previously been imported by private collectors into England, so that it will be practically impossible now for our National Gallery to regain the ground thus lost, as naturally the number of important works which can still be bought is being rapidly reduced year by year. As it is impossible to give a description of German Art on the basis of what the Gallery does contain, we shall have to tax our readers' patience by taking them rapidly through the history of German art. From this review we must exclude early Byzantine art as well as mediæval book-illustra-

tion and mural decoration which are only loosely connected with the development of panel painting. This art of panel painting began in Cologne about the same time as in Flanders. We shall briefly deal with the various Schools to which the pictures in the Gallery belong, and shall note the influences which produced them and which in their entirety formed the great German Schools of painting down to the close of the sixteenth century.

We know that the early Flemish painters were greatly influenced by the School of Cologne, and we also find that of all the German Schools that of Cologne shows the greatest tendency to yield to influences from the outside world. Painting in Cologne developed on parallel lines with early painting in Flanders, and the reasons which brought about its termination have their counterpart in that of the Netherlands. It is impossible to give an adequate idea of the School of Cologne without having visited the famous city on the Rhine, which still contains most of its greatest masterpieces. For the purpose of facilitating research work it becomes necessary to arrange the pictures by artists, whose names are unknown, into groups, and to name the masters after their principal paintings. Thus "The Master of the Death of Mary" is a clearly defined artistic personage whose chief works are the two large triptychs representing the *Death of the Virgin*, which are now hanging in the Galleries of Cologne and Munich. It has been possible in practically every instance to prove that quite a number of pictures are by one hand or the other, so that these rather vague denominations of "The Master of the Life of Mary," "The Master of St. Severin," "The Master of the Death of Mary," &c., stand for absolutely definite personages, of whom only the names have been lost to posterity and are now unknown.

MEISTER WILHELM

The first definite personality in Cologne art, is Meister Wilhelm, or Wilhelm von Herle. Together with Jutta his wife, he bought a house opposite the Monastery of St. Augustine in the Schildergasse in 1358. His name occurs frequently in the town records until 1372, and several payments for work done by him for various city corporations are recorded. His reputation was very great, and he is frequently mentioned in the chronicles of the time, but nothing of his work has come down to us, save a few heads, Gothic in style, which are preserved in the Cologne Museum, and originally formed part of the frescoes which Meister Wilhelm painted for the Cologne Town Hall.

The many pictures which were formerly attributed to Meister Wilhelm are now given to his immediate follower, Hermann Wynrich von Wesel, who is known to have taken over Meister Wilhelm's studio in the Schildergasse and to have married his widow. His name appears for the first time in 1378; and he died in 1413 or 1414. He is frequently mentioned as having received payment for work done. The most famous of his works, which, in fact, was formerly attributed to Meister Wilhelm, is the *Madonna of the Bean Flower* or *Pea Blossom* (now No. 13 in the Cologne Museum). It is of idyllic charm and rightly deserves the popularity it enjoys. The National Gallery contains no works by these masters, but the *St. Veronica* (No. 687) is a picture by a late follower of Master Hermann Wynrich, probably not earlier than the three charming figures (No. 705) by Stephan Lochner, to whose work we shall have to refer later. The picture of *St. Veronica* was bought at a sale in Cologne in 1862. It is of no particular artistic merit.

No artist of importance is recorded between the death of Hermann Wynrich and the advent, in 1430, of Meister Stephan Lochner, the

most famous of the Cologne painters. Lochner, like Hermann Wynrich—whose name indicated that he came from Wesel on the Rhine—was not a native of Cologne, but was born at Meersburg on Lake Constance. His name appears for the first time in 1442, when, together with his wife Lisbeth, he is recorded to have bought half of the Roggendorp house, which was situated in the parish of St. Laurence. He died in 1451. His earliest picture, probably painted about 1430, is the large *Madonna and Child with a Female Donor* now preserved in the Archiepiscopal Museum in Cologne. It is also known as the *Madonna with the Violet.* Only one dated work is known by his hand, the *Presentation in the Temple,* of 1447, now in the Darmstadt Museum. His most famous work is the *Dombild* ("Cathedral Picture") in Cologne Cathedral, with the *Adoration of the Magi* in the centre panel; this is the altarpiece which Dürer paid two silver pennies to see when he was in Cologne on his way to the Netherlands in October 1520. The National Gallery contains a panel with three Saints, *St. Matthew, St. Catharine of Alexandria,* and *St. John the Evangelist* (No. 705), which is most probably a genuine picture by Meister Stephan Lochner, but it is not in a good state of preservation. In the catalogue of the Exhibition of German pictures held in 1906 at the Burlington Fine Arts Club, which contains by far the best history of German Art so far written in English, and comprises all the results of half a century's patient research, this picture is said to be only a "school" picture. This would seem to be unjustifiable, when we remember that the companion picture in the Cologne Museum has always been accepted as a genuine work by the majority of the critics who have made a special study of this school. Rogier van der Weyden's visit to Cologne in 1450 brought the Netherlandish style of painting very much to the front, but Stephan Lochner's style found no followers after his death, which occurred a year after Rogier's arrival in that city.

PLATE XLVII.—GERARD DAVID

(1460?–1523)

EARLY FLEMISH SCHOOL

No. 1432.—"THE MYSTIC MARRIAGE OF ST. CATHERINE"

The Madonna is enthroned in an enclosed vineyard. The Infant Christ is placing the ring on the finger of St. Catherine, at whose side kneels Canon Richard van der Capelle, the donor; on the right of the composition are seated St. Barbara and St. Mary Magdalene.

On wood.

3 ft. $5\frac{1}{4}$ in. h. × 4 ft. $8\frac{1}{4}$ in. w. (1·046 × 1·428).

PLATE XLVIII.—FLEMISH SCHOOL[1]

No. 1419.—"THE LEGEND OF ST. GILES"

The Saint, wearing the habit of a hermit, is seated under a tree, protecting a hind from a royal hunting party; the Saint's right hand is pierced by the arrow from which the animal has escaped. In the rocky landscape background are seen huntsmen, retainers, and followers.

On wood.

2 ft. h. × 1 ft. 6 in. w. (0·61 × 0·46).

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[1] Although this panel is officially catalogued as of the Flemish School, it would appear to have been painted by an unknown French artist.

ANONYMOUS COLOGNE MASTERS

The "Master of the Glorification of Mary," so called from his principal picture which deals with that subject (No. 128 in the Cologne Museum), shows already a close study of the famous Van Eyck altarpiece at Ghent. This artist worked during the second half of the fifteenth century.

The best known painter in Cologne about that time is the "Master of the Life of Mary," so named from his seven panels depicting scenes from the *Life of the Virgin* in the Old Pinakothek at Munich. This master was entirely under the influence of the Netherlands, and shows marked traces of Dierick Bouts's style. He may have been identical with Johann von Duyren, a painter who died at Cologne in 1495. The National Gallery owns, in *The Presentation in the Temple* (No. 706), the eighth picture of the series of which seven are now at Munich. This picture was formerly in the Wallerstein collection, and was presented to the Nation by Queen Victoria in 1863, in memory of the Prince Consort. The National Gallery catalogue attributes this picture to the immediate follower and imitator of our artist, the so-called "Master of the Lyversberg Passion," who takes his name from eight panels representing *The Passion*, which were formerly in the collection of Jacob Lyversberg of Cologne. The National Gallery also contains four pictures (Nos. 250–253), ascribed to a "Meister von Werden," who never had any actual existence, but who, according to the official catalogue, was a Westphalian. These four panels represent *St. Jerome, St. Benedict, St. Giles, and St. Romuald* (No. 250), *St. Augustine, St. Ludger, St. Hubert, and St. Maurice* (No. 251), *The Conversion of St. Hubert* (No. 252), and *The Mass of St. Hubert* (No. 253). They are probably by the "Master of the Life of Mary" and do not show, as stated in the Burlington Fine Arts Catalogue, a different hand more

closely related to the Westphalian School, but may be rather earlier than the *Presentation in the Temple.* Moreover, the considerably larger figures may have induced the artist to abandon his more finished manner, which may be adequately studied in the *Presentation of the Temple.*

The next of the more important of early Cologne artists, the "Master of the Holy Kinship," is also unrepresented in the Gallery. Dated works from his hand are known up to the year 1509. The Galleries of Berlin (Carstanjen collection), Brussels and Cologne contain important pictures from his hand, and the north aisle of Cologne Cathedral can boast of the large stained glass windows which were executed after his designs.

We now come to the most important of the Cologne painters, the "Master of the Bartholomew Altar." He takes his name from the triptych in the Munich Gallery, and is, in fact, one of the most original masters of the lower Rhine region. The Burlington Club Catalogue suggests that he may have been trained by Martin Schongauer before 1491, but it is more probable that this painter, who is also known as the "Bartholomäus Meister," was only indirectly influenced by Martin Schongauer, and that the "Master of the Amsterdam Cabinet," otherwise called the "Master of the House-Book," may be responsible for a leading share in his early development. This view is strengthened by the large altarpiece by the "Master of the Amsterdam Cabinet," which was found only a few years ago near Freiburg in Baden, and is now in the Museum of that city. Only a few works by the "Master of the Bartholomew Altar" have been found. In England there are no known works by him, except the panel in the National Gallery (No. 707), and the beautiful *Deposition* in the collection of the Hon. Edward Wood at Temple Newsam, which was shown at the Exhibition of the Burlington Fine Arts Club in 1906. The National Gallery picture (Plate L), represents *St. Peter and St. Dorothy* (No. 707).

They are placed against a richly ornamented background, showing an extraordinary wealth of detail, and great minuteness of finish. This picture was another of those presented by Queen Victoria in 1863. Works by the "Master of the Bartholomew Altar" are extremely rare; hardly a dozen are known, and even the Berlin Gallery contains nothing from his brush, although a fine example of his work is in a private collection in Berlin. The grand *Deposition* in Paris, which is hung in the Long Gallery of the Louvre, will probably be remembered by most of the visitors to that collection.

The National Gallery catalogue mentions another picture, *The Head of St. John the Baptist with mourning Angels* (No. 1080), as being of the "School of the Lower Rhine," which, by the way, is an inaccurate designation. This picture is not of German origin at all, and is mentioned in this book in the section relating to Flemish art.

The artists who followed in the steps of the "Master of the Bartholomew Altar" are not of the first rank. The "Master of St. Severin" and the "Master of the Ursula Legend" are the best known, but need not here be considered, since they are not of very great importance, and are not represented in the National Gallery. They can be studied to the best advantage with other pictures of the Cologne school in the Gallery and churches of that city.

BARTHOLOMÄUS BRUYN

With the next master, Bartholomäus Bruyn, we arrive once more at a definite name. He was the leading painter in Cologne between 1520 and 1555, the year of his death. He was the first representative of the Renaissance in Cologne, and the influence of Italy is clearly visible in his style. It is beyond question that some of Bruyn's predecessors were also influenced by the Renaissance which made itself felt in Germany as early as 1490, but they based their style upon the old traditions of the early fifteenth century.

He is best known as a portrait painter, although he also worked a good deal for churches. A large picture of the scriptural type is preserved in the Berlin Gallery.

The National Gallery contains a triptych of his school (No. 1088) with *The Crucifixion* as the centre panel, and *Donors with Saints* on the side panels. This triptych also shows the influence of the "Master of the Death of the Virgin," whose manner is closely akin to the style which was then in vogue at Cologne. The so-called "Master of the Death of the Virgin" (who was mentioned at the beginning of this chapter) executed in Cologne the two fine triptychs dealing with the *Death of the Virgin* from which he takes his name. Some members of the Cologne family of Hackeney are depicted in these panels. This master is generally considered as belonging to the School of Antwerp. Mr. George Salting has lent to the Gallery a good and characteristic example of Bartholomäus Bruyn's art of portraiture. Bruyn had sons and followers, but they were not painters of great merit. The same decay which we have already noticed in tracing the history of the Netherlandish Schools, is apparent throughout the period of Italian influence in Germany after 1550.

Anton Woensam of Worms was an able contemporary of Bartholomäus Bruyn's later years; he died in 1561.

THE WESTPHALIAN SCHOOL

Westphalia adjoins the Netherlands to the south, and the district of Cologne to the east. It is therefore natural that the artistic development of that province should have been very considerably influenced by the neighbouring Schools of the Netherlands and of Cologne. The only material we have to guide us as to this school is unfortunately very scanty. The pictures of this school in the National Gallery are not particularly instructive, with the exception

PLATE XLIX.—JAN MABUSE (OR JAN GOSSAERT)

(1470?–1541)

EARLY FLEMISH SCHOOL

No. 656.—"PORTRAIT OF A MAN"

He holds a rosary in his hand, and is seen standing against an architectural background.

On wood.

2 ft. 3 in. h. × 1 ft. 7 in. w. (0·68 × 0·48).

Tale 2

St Pierre de St Dorothée

See Diges Comp.

Rec. Semaines
Mem. de Lyon Ch. a Vol II
p. 557

of the fine series of pictures by the "Master of Liesborn," of whom more will have to be said presently. The first name we come across in Westphalia is Konrad von Soest, who signed and dated a large altarpiece in three parts in Niederwildungen in the early years of the fifteenth century. Another work which may be by this artist is a richly composed *Crucifixion* which is preserved in the Church of Warendorf. Two panels are part of a large altarpiece which Master Conrad painted for the Prioress Segele von Hamme between 1401–22. Pictures by his followers are not rare, but are very seldom of any artistic merit. There are a number of altarpieces mostly in Westphalian churches and in the Museum of Münster, which betray a variety of hands. They do not justify the name of "Master" and are much inferior to contemporary painting in Cologne.

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